

# KERAMIC STUDIO

Vol. XV. No. 11.

SYRACUSE, NEW YORK

March 1914



HE editor has an apology to make to the readers of *Keramic Studio* for occupying so much space with the work of the design class of the Four Winds Pottery Summer School. The fact of the matter is that there was so much good and instructive material to select from that the editor did not know where to stop, and before realizing the space it would take, had sent too much material to the engravers. When she found there was more than enough to fill the issue assigned to it, she was forced to carry the balance over to the present issue. She apologizes and "will not do it again." However, to those studying design it will be most instructive to see how the same motif can be varied.

\*

A good friend of *Keramic Studio* has been complaining that we give too much space to one prominent teacher's work. We have had this complaint before and we have endeavored to give as much variety as we could. It is not purposely that we do not give more from the other prominent teachers, but, as we explained the last time the complaint was made, not all teachers are as generous with their best designs. For some reason they feel that to publish them detracts from their studio receipts, as if there were no more ideas in their "think tank." Many have still to learn that this is a case where it is more blessed to give than to receive, for the more you give the more you get. The more designs you make the more and better you can make. We will try, as we have always tried, to give the best we can get and to give as much variety as possible.

\*

We are showing some illustrations of notable work by Mrs Dorothea Warren O'Hara, the pioneer in her style of enamel work. While fine enamel work has been done for some years past by a number of prominent teachers, both in raised and flat enamel, it has remained for Mrs. O'Hara to introduce this particular style of large and bold designs carried out in this medium. Her work has met with deserved success, the prominent characteristics being fine color and firm execution. The exhibit of Miss Maud Mason in a similar medium shows the masterly execution, fine design and interesting color schemes with which all are familiar. The technique of both these teachers is worthy of study.

\*

Has any one given thought to the exhibit of overglaze decorated ceramics at the San Francisco Panama Exposition? Mr. Robineau, of *Keramic Studio*, expects to go to San Francisco to arrange the exhibit of Robineau Porcelains and *Keramic Studio* Publications, and if a sufficient number of decorators wish to take part in the Exposition, he will, if desired, take charge and arrange such an exhibit. If the decorators interested will notify *Keramic Studio*, we will make all necessary inquiries as to space, show cases and the attendant expenses. It would be most impressive if the decorators from all over the country would combine and have one large exhibit. This would attract much more attention than scattered groups. Let us hear as soon as possible from the various decorators and we will look well into the subject and publish all details.

## LITTLE THINGS TO MAKE (Supplement)

Kathryn E. Cherry

### OVAL BOX

OUTLINE design in India Ink, then oil the yellowish brown places and dust with Coffee Brown. Then oil the green spaces and dust with Green Glaze, then paint in Black outlines, then the gold, then fire.

Second Fire—Paint the entire box with Yellow Brown Lustre thinned with lavender oil, then fire.

Third Fire—Go over Black where necessary and go over the Gold again.

\* \*

### TALCUM OR POWDERED SUGAR SHAKER

Outline design with India Ink in grey outlines, then oil the dark blue spaces and dust with Dark Blue For Dusting, then oil the grey spaces and dust with Dove Grey. The Light Blue next in flowers is oiled and dusted with Grey Blue. Then put the Gold in with Green Gold.

\* \*

### SALT AND PEPPER SHAKER

Outline design with India Ink and grey the lines, then oil and dust the green spaces with Florentine Green, be sure the oiled spaces are oiled very thin or the color will be too heavy, then paint in the Gold. The red touches are made with Yellow Red painted in, this is a good design in gold where the green is and green where we have gold.

\* \*

### SALT DIPS

Oil the green spaces and dust with Glaze for Green 2 parts and 1 part of Bright Green. Then put the pink in which is Cameo dusted in, then paint in the Gold.

\* \*

### OINTMENT BOX

Outline design in India Ink and grey the lines, then oil the dark spaces and dust with Water Green No. 2, then oil the lighter green spaces and dust with Bright Green, then put in the gold spaces, then fire.

Second Fire—Oil the entire surface and dust with Glaze for Green. Clean out the Gold, then fire.

\* \*

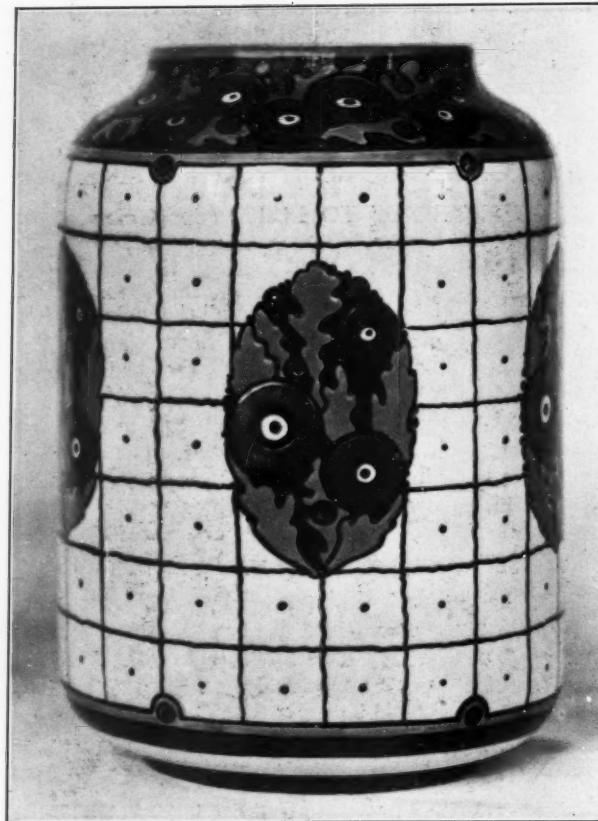
### CANDLESTICK

Outline design with India Ink, grey the lines, oil the green lines and larger spaces, dust with Water Green No. 1 three parts, Water Green No. 2 one part; then oil the blue spaces and dust with Water Green No. 1 one part and Water Blue one part, then oil the green spaces and dust with Glaze for Blue one part and Bright Green one part, then put in the Gold.

\* \*

### SYRUP JUG

Trace design in carefully, outline in soft grey lines with stick India Ink. Then oil the green spaces and dust with Florentine Green, then oil the brown spaces and dust with Deep Ivory then the flower forms and dust with one part of Yellow for Dusting, three parts of Glaze for Green. The centers are painted in with Yellow Brown and a little Yellow Red.



WILLETT'S BELLEEK VASE OR ELECTROLIER—D. W. O'HARA

Enamels—Rhodian Red, New Green, Old Chinese Blue

## EXHIBITION OF THE

## NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK

THE Editor of *Keramic Studio* being unable to attend the exhibition of the Ceramic Guild of the N. S. C., we have had to rely on reports from various sources, which, however, cover the ground. We give below the varying accounts of the newspapers, which are especially interesting as giving different view points. As will be seen, the exhibit of the Guild is practically made up of the work of Miss Mason and Mrs. O'Hara, about the only members of the old N. Y. S. K. A. left. The following account is from Miss Horsfall, a pupil of Miss Maud Mason, and secretary of the N. Y. S. K. A.

"Since the New York Society of Keramic Art became the Ceramic Guild of the National Society of Craftsmen, no exhibition of Ceramics has been as important as that forming part of the Annual Exhibition in the galleries of the National Arts Club. While all the exhibitors were not members of the Guild, the most conspicuous advance appears to have been among these earnest craftworkers. From the studio of Miss Maud M. Mason fifty-five pieces of overglaze were shown. Miss Mason has experimented with relief enamels with satisfactory results. She obtains brilliancy combined with softness, and precision without the hard line often characteristic of enamels. Choosing Belleek pieces of pleasing form, she unites strength and variety in design with charming color and masterly execution. A salad set in orange and black, a Bar-le-due set in blue, pink, green and orange, a plate in fruit design, are admirable examples of the artistic in table ware. Several bowls of beautiful color and design, a tall flagon in lustre, a tea-set in gold on French china, are all important in marking the advance in this department of ceramics in recent years.

"Mrs. Dorothea Warren O'Hara has likewise been successful in using relief enamel. Her designs show the influence of



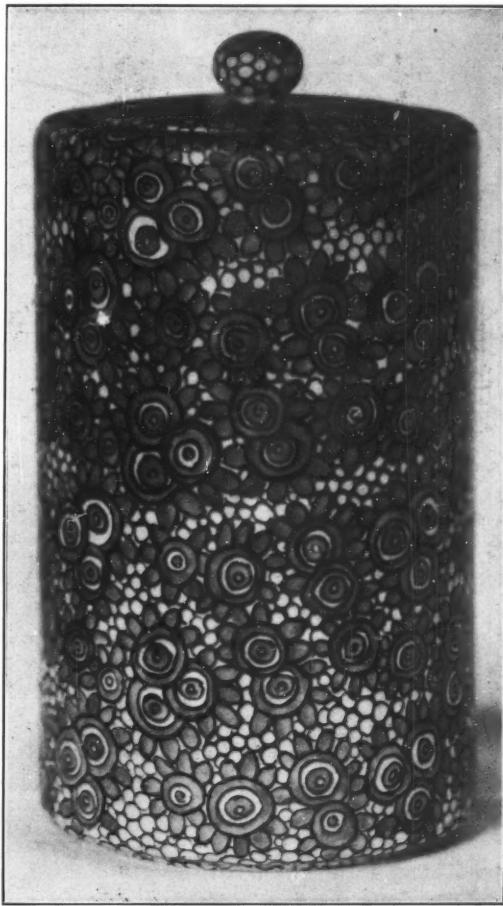
CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA

Enamels—Extra Hard, Red, Apple Green

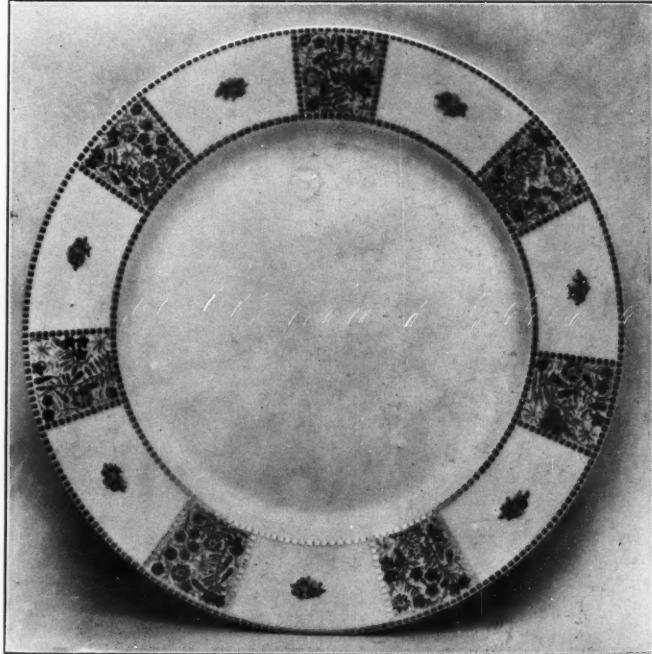
## EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK

Persia, though one lovely jar is French in inspiration. She shows tiles for mantel and window-box, teapots, jars and bowls of brilliant effect. Mrs. Caswell, Mrs. Georgia Pierce Unger and Miss Florence Penman exhibit meritorious work in the new enamel. Mrs. Leonard is represented by a charming piece of lustre. Albert J. Rott has a distinguished set of plates in gold on French china. Mrs. F. Waterfield, Miss Ree Zug, Miss A. K. Lovett, M. C. Armstrong, Anna M. Walling, B. S. Davis, Mrs. Weightman, E. D. Callowhill and Miss Adeline Lienau show pleasing work in overglaze.

"The largest showing of pottery is from the Marblehead kilns. The exhibit includes many charming pieces in soft grays, greens and blues, a lovely soft yellow, and a faint gray used as background for designs of birds, flowers and conventional motives. A jar with sea-horse and sea-weed motive is especially noticeable, as well as a salad set with bird and floral design. Groups of lovely tiles add variety to the exhibit. The tendency in this distinguished work from Mr. Baggs' shop is lighter forms and greater variety in glazes, a step in the right direction. Miss Penman and Miss Hardenburgh progress steadily toward their ideal of perfection. Their pieces are beautiful in form, happy in color, and of practical value. Noticeable among them are a large jardiniere in blue, and a smaller one in a delightful green. The Newcomb Potteries show a number of pieces in floral designs in incised work. The Paul Revere Potteries have many pieces of the charming nursery and table ware for which they are well and favorably known. The Hampshire Potteries show pieces of pleasing color and form; the Quaker Road Potteries exhibit several happy examples of their work, and the Glen Tor Pottery is also well represented. Greenwich House sends a green lamp, and the Young Women's Christian Association some interesting tiles. The Niloak Potteries show jars and vases in marble effect that are striking and novel. Mr. Frederick E. Walrath exhibits some small ornamental pieces of pleasing color and design. The general trend of the potters seems to be to-



CERAMIC BELLEEK TEA CADDY—DOROTHEA W. O'HARA  
Enamels—Lavender, Dull Violet, Green



HAVILAND PLACE PLATE—DOROTHEA WARREN O'HARA  
Enamels—Ming Blue, Red, Yellow



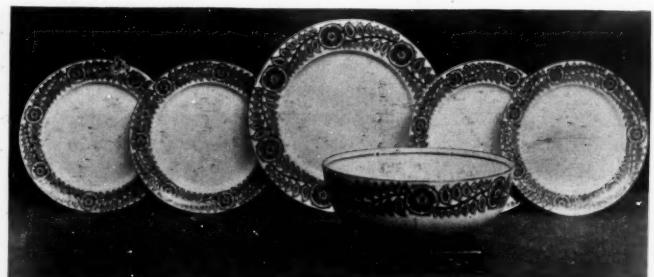
TILES FOR MANTELS OR PANELS—DOROTHEA W. O'HARA  
Enamels—Manchu Blue, Blue Green, Old Chinese Pink



CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA  
Enamels—Gray Violet, Manchu Blue, Green

ward smaller, lighter pieces than formerly, in a greater variety of color. Though the pottery suffered by being scattered about the exhibition, it is gratifying to note that the sales were in excess of former years, amounting in the Ceramic department to more than one thousand dollars. The exhibition, as a whole, demonstrates that a new impetus in ceramics has arisen. Both in the overglaze and pottery the work becomes more earnest, and the future will no doubt determine the value of the experiments now going on in the studios."

Description of the pieces shown by Miss Maud Mason are accompanied by the following note from Miss Mason herself:



DESSERT SET—MAUD M. MASON (No. 3)  
Dark Blue and Orange Enamels on a soft, creamy glaze

"My object has been to do simple, artistic and usable articles, cheering in spirit and requiring as little labor as possible in the doing of them. \* \* \* The Ceramic Guild of the Nat. Soc. Craftsmen has done so much toward creating the present standard, that we are anxious to make as fine a showing in *Keramic Studio*, as possible."

*Group No. 1*—The jar and bowl in this group are examples of pieces in which the entire body is covered with enamel; the background in each case is in black enamel and the designs in dull blue, reds and greens. If the enamel is used with restraint, and in not too high relief, a very rich and beautiful effect is gained this way. The little bowl and plate is done in an entirely different way. This is treated very directly in brilliant enamel on a soft glaze in one fire.

*Group No. 2*—These pitchers, as well as the whole exhibit, were designed with the thought of presenting cheerful, usable, and artistic table-ware, being done in a simple, direct way, in bright colored enamels on the creamy porcelain ground in one or two firings. The scheme of the bowl is soft orange, a manganese red, and touches of turquoise.



GROUP OF PORCELAINS, POLYCHROME ENAMELS—MAUD M. MASON (No. 1)  
EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK



GROUP OF PITCHERS IN POLYCHROME ENAMELS—MAUD M. MASON (No. 2)

*Group No. 3*—This is a dessert set in dark blue and orange enamels on a soft, creamy glaze.

*Group No. 4*—The plaque is in Canton and Nankin blue enamel on a hard French glaze. The white and gold coffee set is simple and usable and at the same time has a distinctly rich effect.

*Group No. 5*—This set consists of a cracker jar, a marmalade jar, a cheese plate and six side plates. It is in gay colored enamels in blues, reds, orange and greens on a Belleek glaze."

Mr. O'Hara writes as follows: "Mrs. O'Hara has worked out through years of practical experience, this broad enamel decoration, and this year has a wonderful display. Her color schemes and designs, as well as technique, have received most favorable comment from many of the leading artists. Mr. Marshal Fry unhesitatingly expressed himself along these lines."

Mr. J. Nilsen Laurvik, a recognized authority on ceramics and well-known art critic, member of the Board of Governors of the Nat. Arts Club, says: "Mrs. O'Hara's work is a new note

PLAQUE, HARD GLAZE BLUE ENAMEL—MAUD M. MASON (No. 4)  
COFFEE SET, WHITE AND GOLD—ELIZABETH MASON VANDERHOOF

BAR LE DUC SET, SOFT PORCELAIN, BRILLIANT POLYCHROME ENAMELS—MAUD M. MASON (No. 5)

EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK

## KERAMIC STUDIO



MARBLEHEAD POTTERY—ARTHUR E. BAGGS

in the whole exhibition. Her pieces are of bold, simple design and clear strong color, showing artistic discernment and technical skill of a high order."

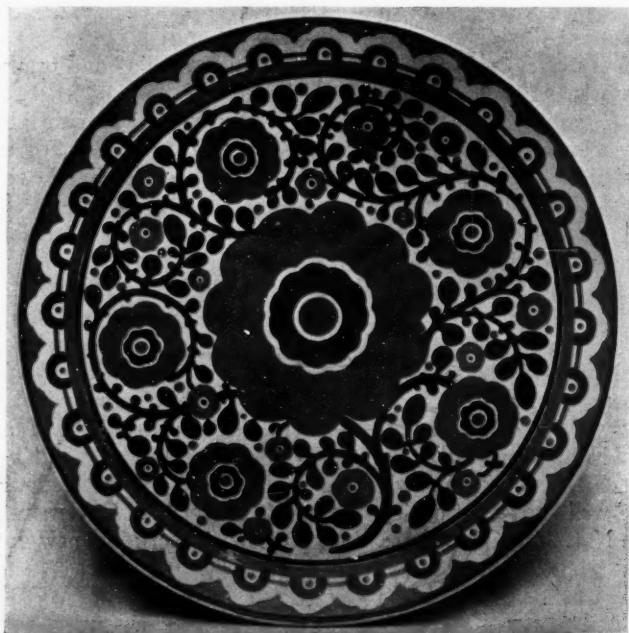
## NEWSPAPER COMMENTS

*New York American:* "The National Society of Craftsmen is holding its seventh annual exhibition in the galleries of the National Arts Club. It may be commended to the notice of those who are looking for Christmas gifts which are a little out of the ordinary. The exhibition will also interest those who are watching the development in this country of beauty of design and workmanship in the objects, necessary and otherwise, of every day use. In this development the society is playing its part, the importance of which, however, it is possible to overrate. What is particularly noticeable in this exhibition is that the quality of the craftsmanship is, generally speaking, superior to that of the design. One after the other, these exhibitors display adaptability in place of creative imagination. They make roving expeditions into the decorative arts of the Renaissance, the Middle Ages, Celtic and Icelandic. Have these craftsmen no ideas of their own? Are they as dead to the spirit of our own times as the forms they steal? Are we to conclude that the American craftsman has no creative imagination, but only a little ingenious invention in the way of cribbing and adapting? I am aware that much of this soulless imitation is due to the demands of architects, who, being themselves without imagination, mere jugglers with measured drawings of antique buildings, require the

same slavishness to antiquity in the exterior and interior decorations. But it is sad to see a society that calls itself National, and advocates high artistic aims lending itself as an accessory to this imitative business and virtually compounding a felony.

*New York Evening Post:* "Frankly the crafts movement has disappointed many of its most ardent well-wishers, but if the visitor is not too exacting he may find at the galleries of the National Arts Club where the National Society of Craftsmen is now holding its seventh annual exhibition, a great variety of articles of minor artistic importance. \* \* \* The tables and show cases are filled with a vast number of objects of every description, pottery, and porcelain, among which some enameled tiles and other pieces by Dorothea O'Hara strike a refreshingly vivid note."

*Boston Transcript:* "It is really astonishing how closely the thrill of good craftsmanship approaches the thrill of great art, so closely indeed that it is difficult to tell where the one begins and the other ends. That is the lesson taught by an exhibition such as this, and our artists who dwell on Mount Olympus would do



GERMAN CHINA PLACQUE—DOROTHEA WARREN O'HARA

Enamels—Blue Green, Manchu Blue

well to come down from their perch and take a look in at the work of their humble brothers, the craftsmen, to whom a useful thing is not an offence forever. Here are some tiles, dishes, vases and bowls, by Mrs. Warren O'Hara, of bold, simple design and clear, strong color, showing artistic discernment and technical skill of a high order. Many of these pieces are worthy competitors with the best produced in Germany, where the branch of ceramics has been brought to such a high state of perfection. Miss Maud Mason is another whose work has advanced notably since last year. The design and color of the decorations of her jugs, bowls and tiles is thoroughly modern and has more character than ever. Now and then, as in the delicate green and buff glazes on a pitcher she makes a close approach to perfection, showing she is aware of the effects ultimately to be attained in this direction."

*New York Evening Sun:* "Any one who has a warm heart spot for ceramics will find great delight in the enameled tiles of Mrs. Dorothea O'Hara. There's a feast for the eyes in Miss M. M. Mason's tulip bowl."

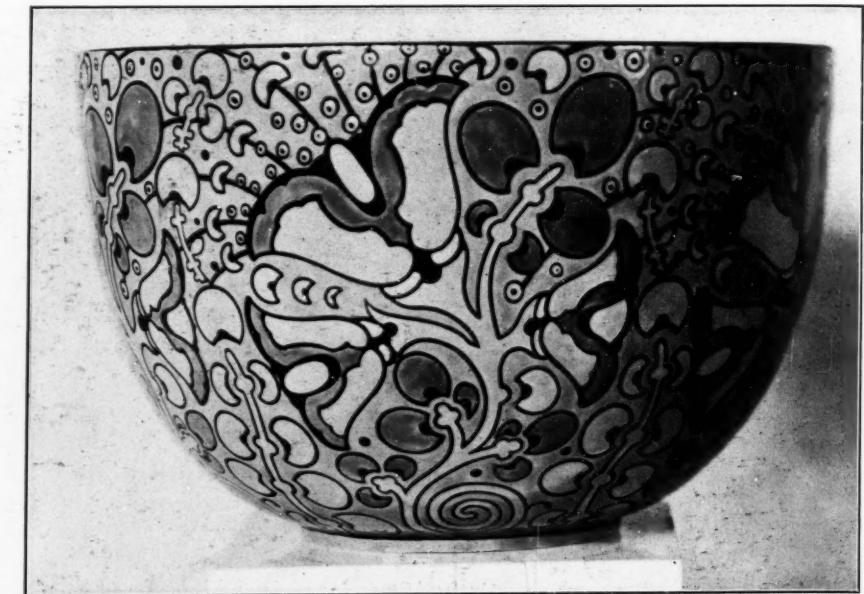
CERAMIC BELLEEK TEA POT—DOROTHEA WARREN O'HARA  
Enamels—Dark Blue, Dull Yellow, Old Chinese Pink, New Green



TILES—MISS FLORENCE PENMAN    JAR AND BOWL—MRS. J. UNGER    PITCHER, BOWL AND PLATE—MRS. CASWELL.  
PUPILS OF MISS MAUD MASON



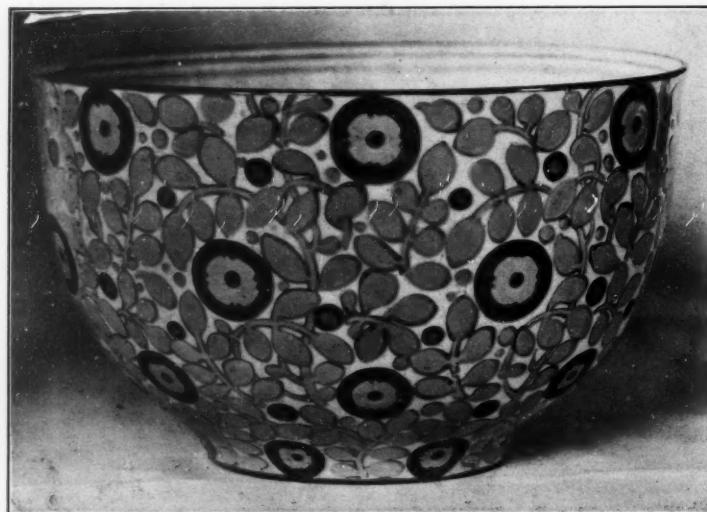
MARBLEHEAD POTTERY—A. I. HENNESEY.  
EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK.



PUNCH BOWL, WILLETT'S BELLEEK—DOROTHEA WARREN O'HARA  
Enamels—Background of Old Egyptian Turquoise, Manchu Blue, Cobalt Blue and Light Green.

SATSUMA VASE—  
DOROTHEA WARREN  
O'HARA

Enamels—Dark Blue,  
Old Egyptian Turquoise,  
Pale Lilac.

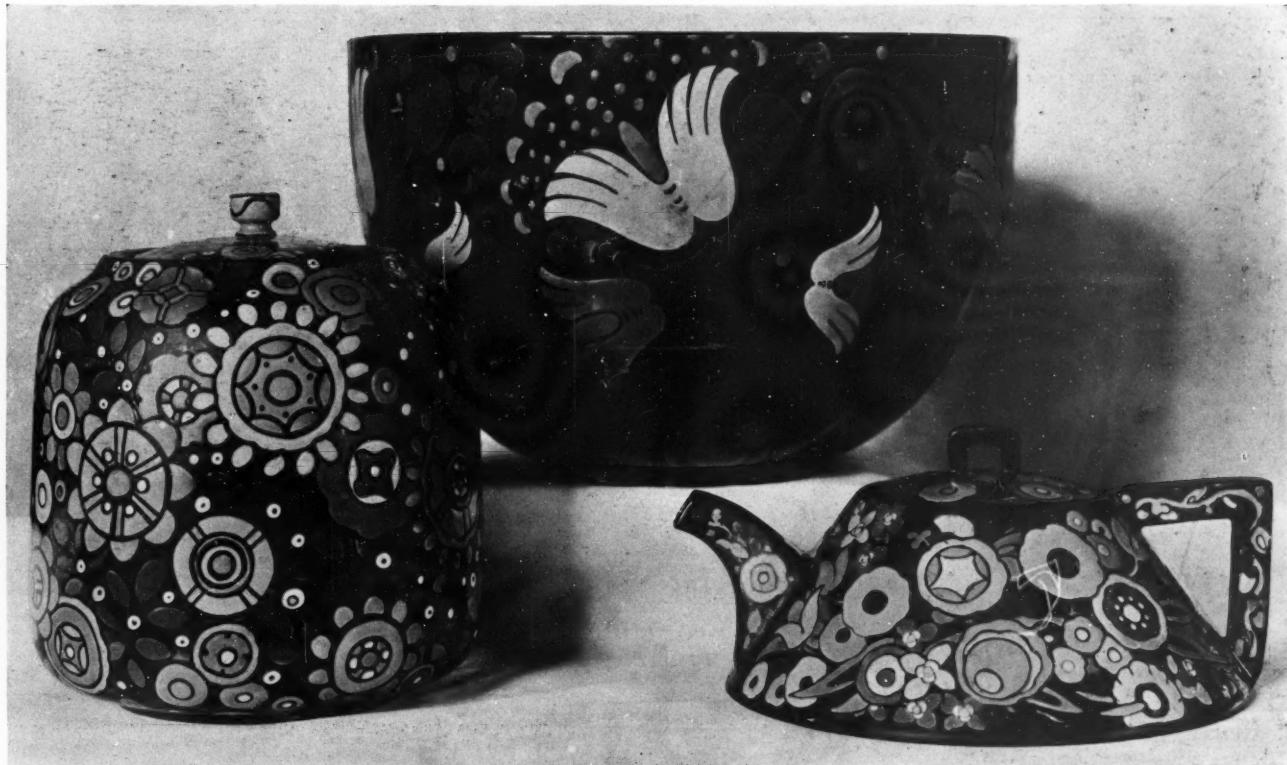


CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA  
Enamels—Cobalt Blue, Dark Blue, Dull Yellow, Light Green.



ELECTROLIER—DOROTHEA WARREN O'HARA  
Enamels—Dull Yellow, Dark Yellow, Green Old Egyptian.

EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK



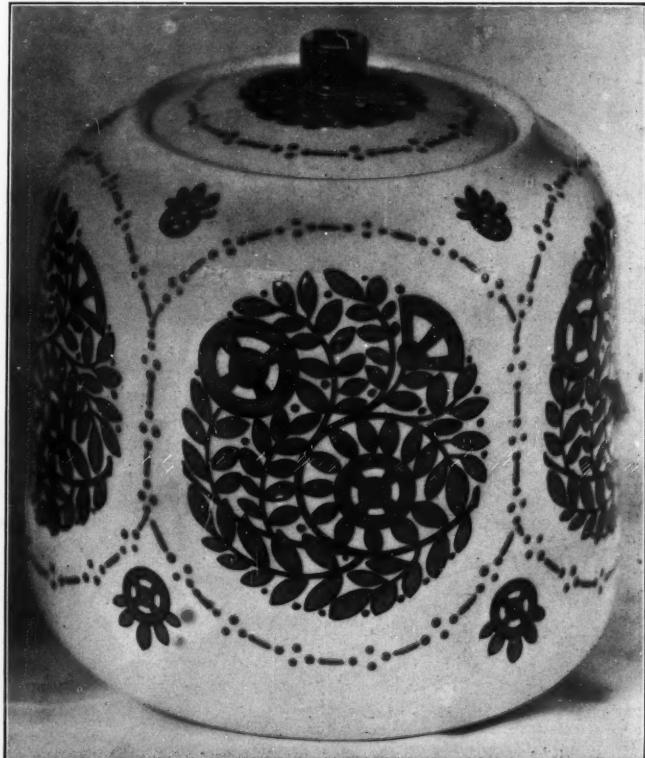
## DOROTHEA WARREN O'HARA

CERAMIC BELLEEK COVERED JAR.  
Enamels—Old Chinese Blue, Dull Yellow, New Green, Sevres Blue, Pink, Lavender, Dull Violet, Light Yellow.

WILLETT'S BELLEEK PUNCH BOWL.  
Enamels—Background of Old Chinese Blue, Pale Lilac, Dull Violet, New Green, Old Yellow.

## SATSUMA TEA POT.

Enamels—Old Chinese Blue, Old Chinese Pink, Pink, Dull Yellow, Persian Red, Lavender, Dull Violet, Light Yellow, New Green, Blue Green.



CERAMIC BELLEEK COVERED JAR—DOROTHEA W. O'HARA  
Enamels—New Green, Dark Yellow



TILES FOR WINDOW BOXES—DOROTHEA WARREN O'HARA  
Enamels—Dull Yellow, Meadow Green, Rouen Blue.



CERAMIC BELLEEK BOWL—DOROTHEA WARREN O'HARA  
Enamels—Dull Yellow, Meadow Green, Pale Lilac.

EXHIBITION OF THE NATIONAL SOCIETY OF CRAFTSMEN, NEW YORK



MRS. WEBBER



MISS ALEYNE WEBBER



MISS CARTER



MRS. VAN PELT

MRS. CAMP

MRS. BROWNE

MRS. MORSE

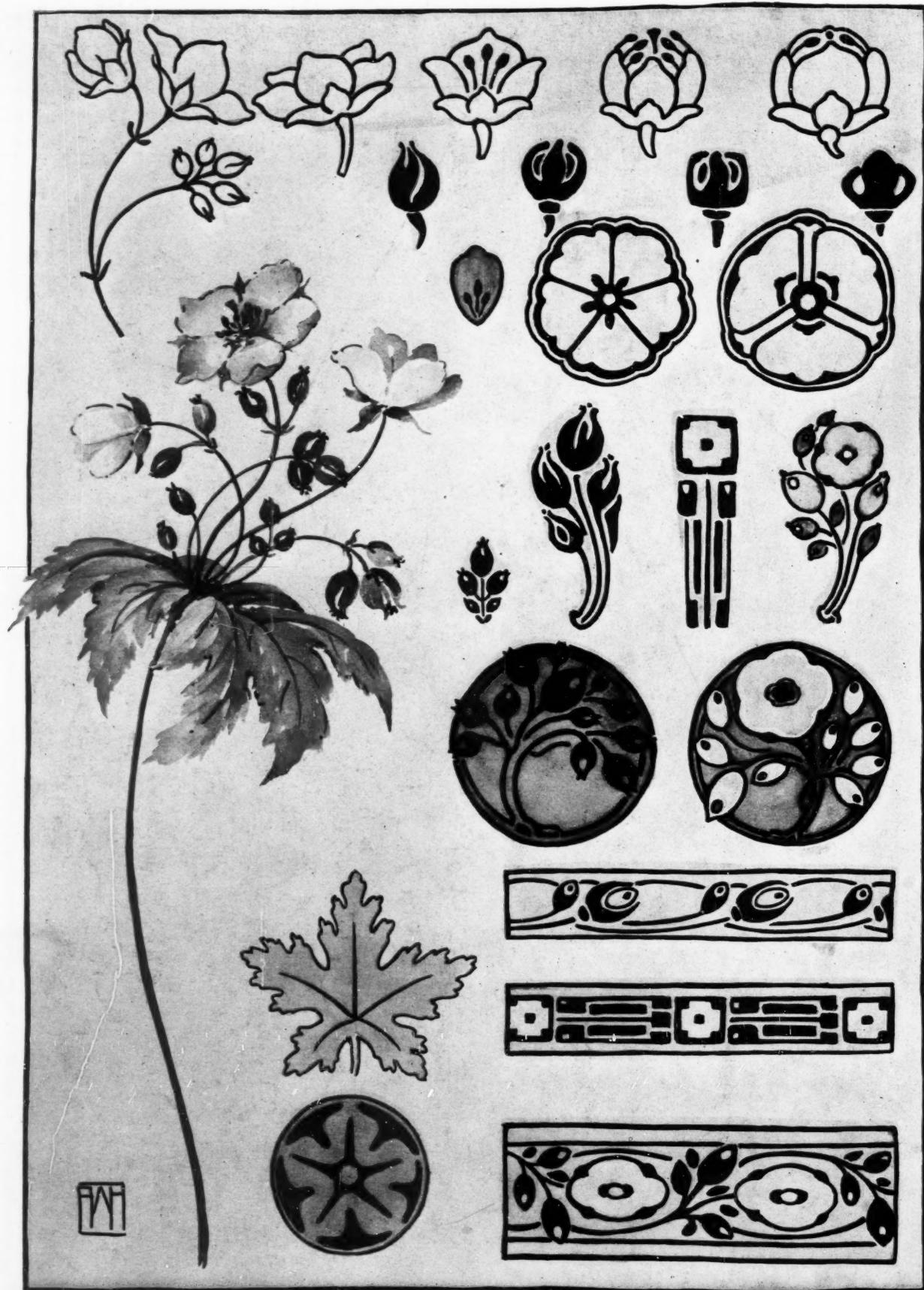
FOUR WINDS SUMMER SCHOOL—POTTERY CLASS



ALTHEAS—DOROTHY PUTZKI

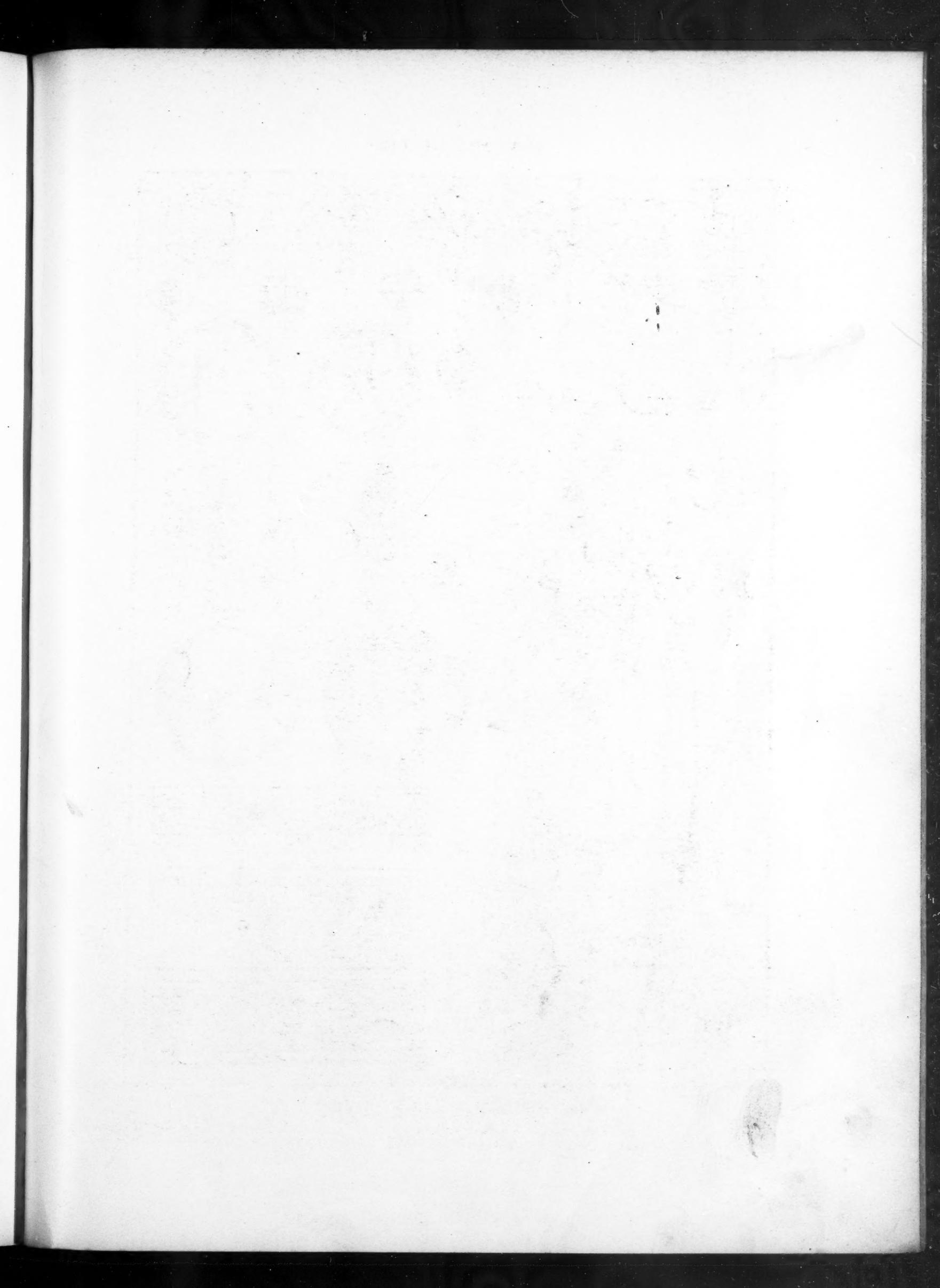
PAINT leaves with Brown Green and Shading Green. Flowers are almost white with deep pink touches in center made with Rose and a little Ruby. Background, Yellow for Painting,

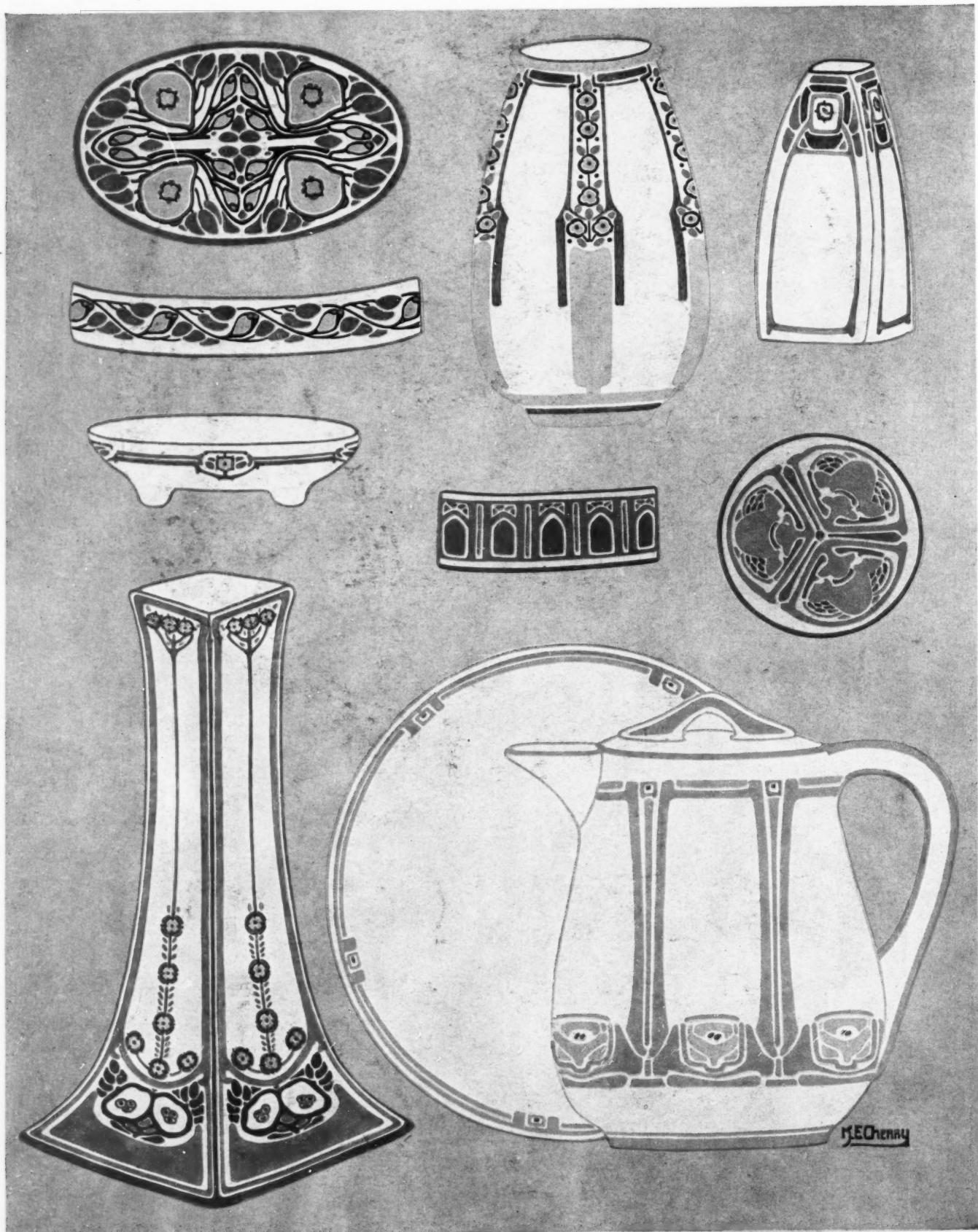
Mauve and Copenhagen Blue with touches of Brown Green. Second Fire—Use same color used in first fire shading center of flowers with Apple Green and Yellow very delicate.



WILD GERANIUM—ALBERT W. HECKMAN

Flowers are a Purplish Pink. Buds are a Bluish Green and leaves are a Warm Yellow Green. The formation of the flower is very much like that of the wild rose. Stamens are Yellow and Yellow Brown.

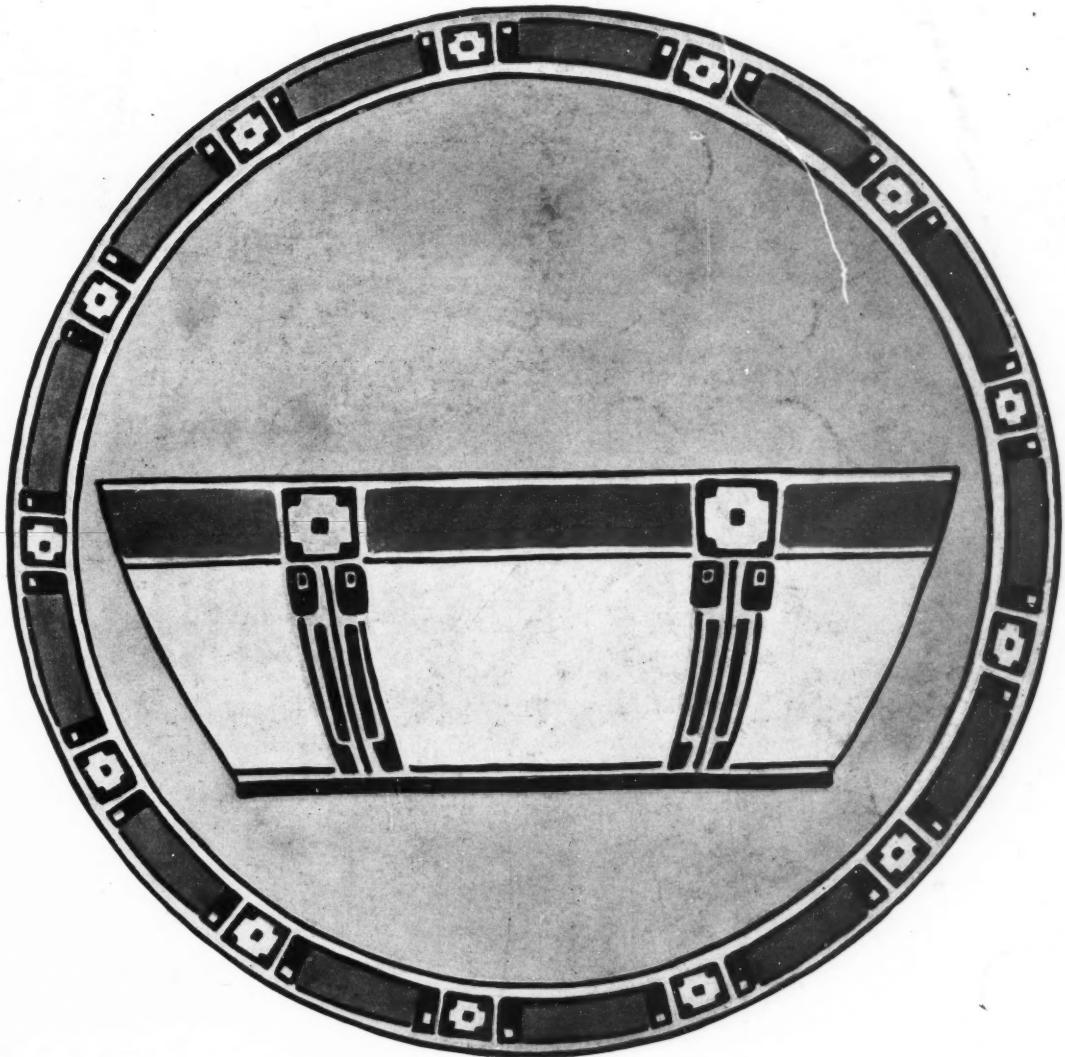




LITTLE THINGS TO MAKE—KATHRYN E. CHERRY

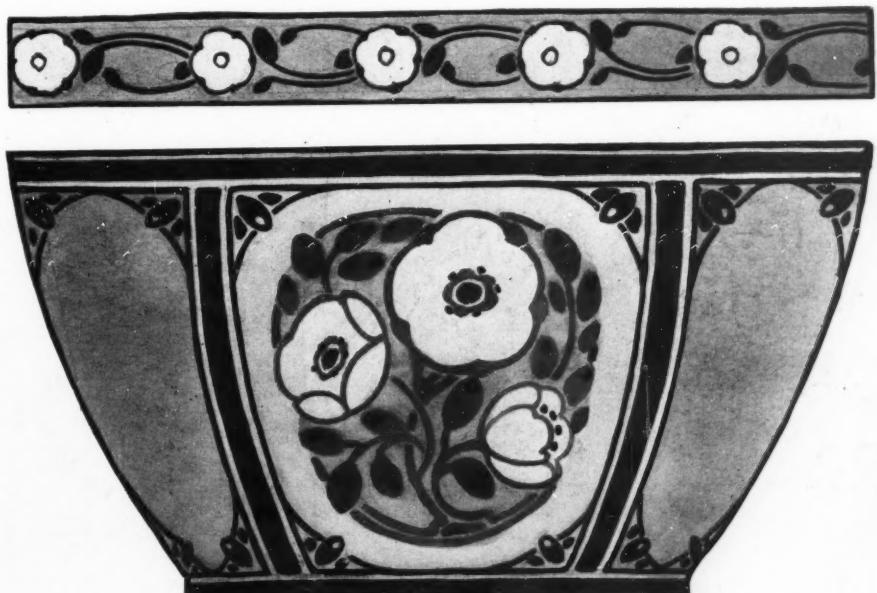
MARCH 1914  
SUPPLEMENT TO  
KERAMIC STUDIO

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SYRACUSE, N. Y.



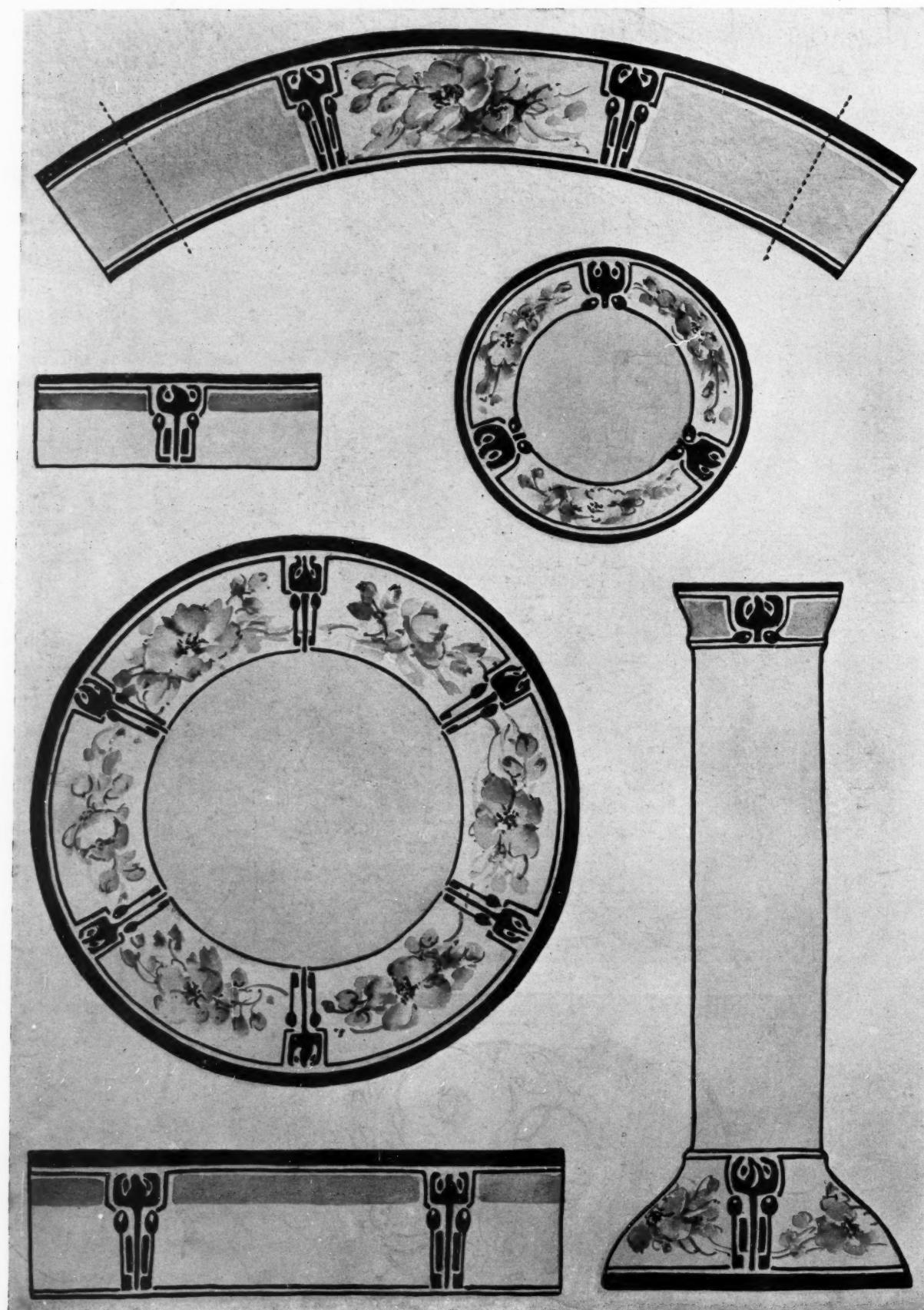
MUSH BOWL—ALBERT W. HECKMAN

(Treatment page 194)



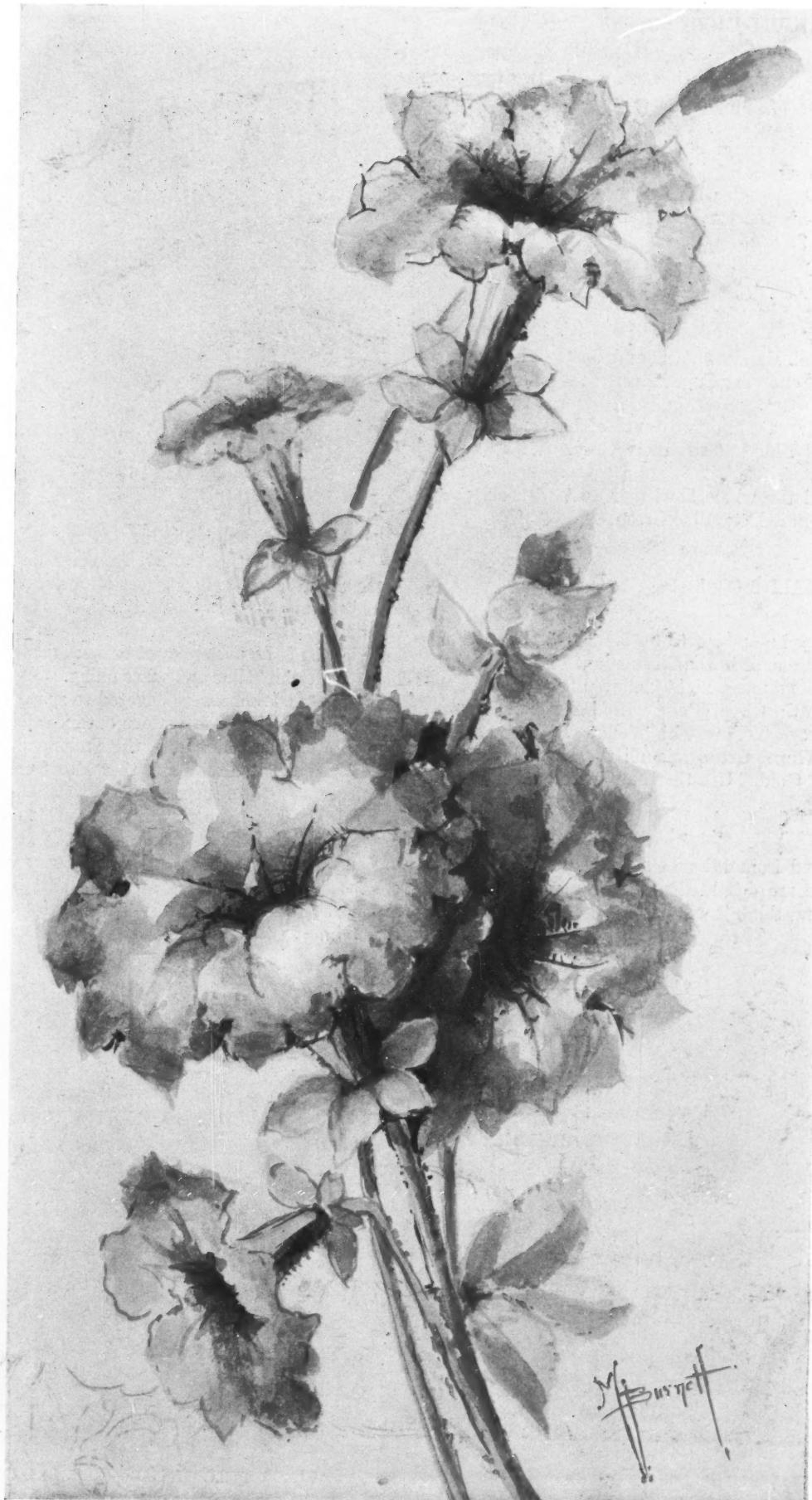
SMALL BOWL—ALBERT W. HECKMAN

(Treatment page 194)



WILD GERANIUM DRESSER SET—A. W. HECKMAN

(Treatment page 194)



PETUNIA—MARY BURNETT

(Treatment page 201)

## WILD GERANIUM DRESSER SET (Page 192)

Albert W. Heckman

FOR the first fire execute the background in two tones of Grey Green. Paint in the flowers with Pearl Grey, add little Lemon Yellow and some Yellow Green with the Grey for the petals near the centers of the flowers. The buds and suggestion of leaves are a Bluish Grey Green. Paint in all the black parts of the design with Roman Gold.

For the second fire touch up the flowers, use [Peach Blossom and Violet No. 2.



## MUSH BOWL (Page 191)

Albert W. Heckman

FIRST Fire—Oil all the dark parts and dust with one part Banding Blue, one part Copenhagen Blue and one part Pearl Grey.

Second Fire—Execute the two tones of background with the same mixture of Blue but add more Grey. Wipe out the whites before firing.

Third Fire—Oil the whole bowl and dust with six parts Pearl Grey and one part Deep Blue Green.



## SMALL BOWL (Page 191)

Albert W. Heckman

THIS design may be applied to an octagonal shaped bowl or to a round one as in the illustration. For the lighter tone of the background use a Light Yellow Brown and for the other tone use a little Olive Green with the Yellow Brown. The flower forms are Yellow with Yellow Red dots. The buds are a Dark Warm Green and all the black bands and corners are Roman Gold. Use the same colors for the inside border.



A letter received from Miss Lela Hursey of Parkersburg, W. Va., says: "We are delighted with the new book, 'Little Things to Make,' and think it will be of great help to us in our work."



PHLOX MOTIF—MRS. BROWNE



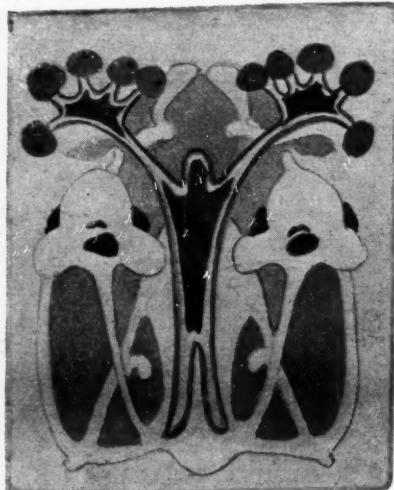
PHLOX MOTIF—MRS. BROWNE

## FOUR WINDS SUMMER SCHOOL WORK

Kathryn E. Cherry.

THE study of design in the Summer School was not the first desire with the student, for many felt it necessary to take home with them as many pieces of decorated china as the time would permit, these to be used in their classes for their winter's teaching. However an effort was made to give the student some knowledge of the principles of design and the applying a given motif in rhythmic line and space filling.

The first lessons were devoted to space filling, using a Persian motif, placing it in various outlines spaces, as the illustration shows, then tone value, then color value and variation of same was carried out. Later the phlox from the gardens about us was brought into the studio, a careful study was made of the natural flower and the growth of it. This flower was the motif used throughout our summer's work; it was conventionalized in various spaces, then these same designs were done in tones and colors. The phlox played an important part as a motif in designs executed in the ceramic classes, being especially useful for the etching and dusting pieces.



PHLOX MOTIF—MRS. BROWNE

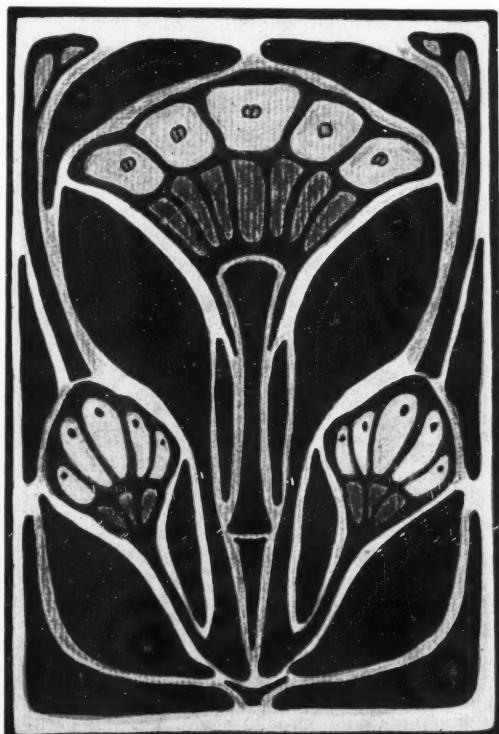
## FOUR WINDS SUMMER SCHOOL



J. JACKSON



ALICE MORSE



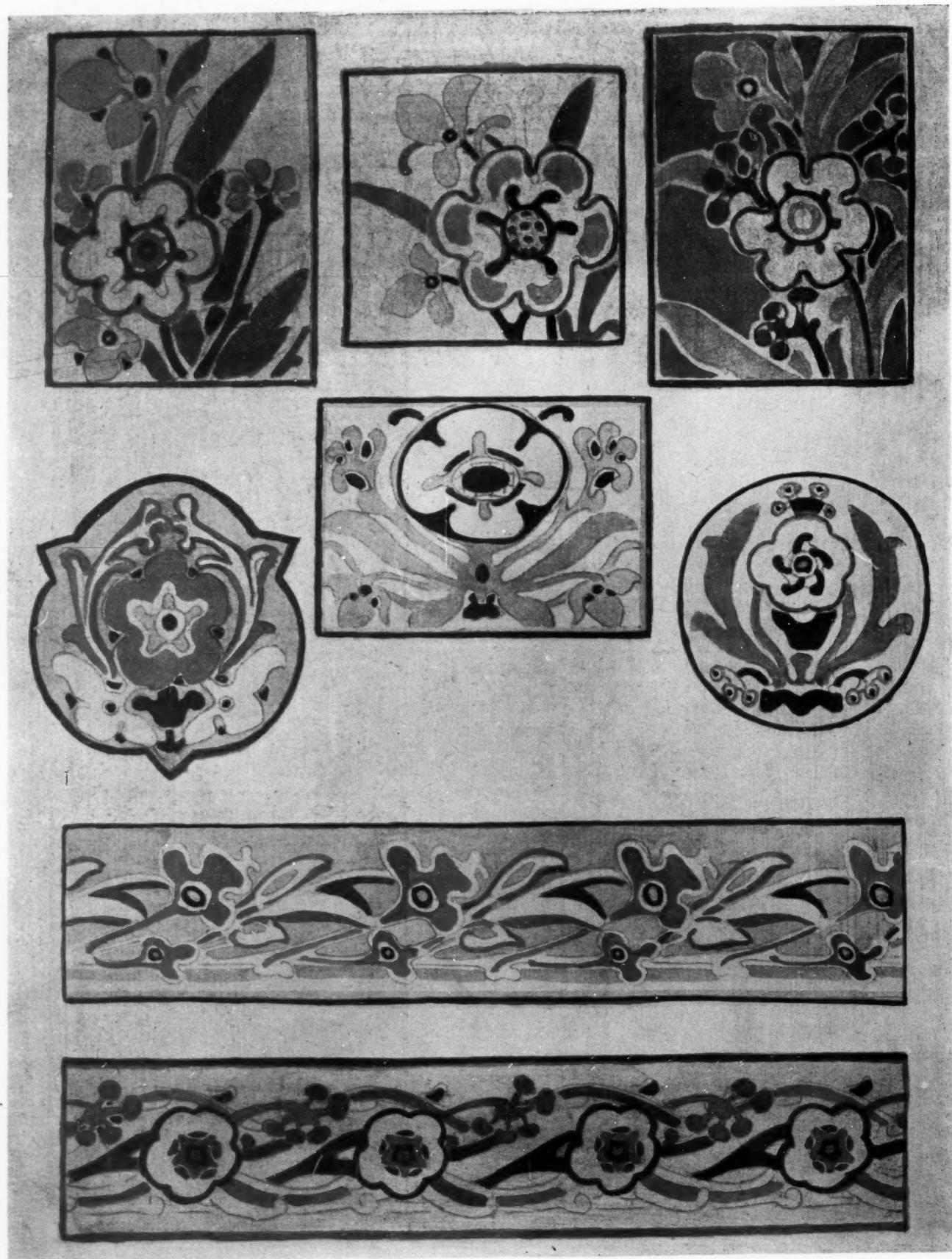
MYRTLE McCOY



FLORENCE GOUGH

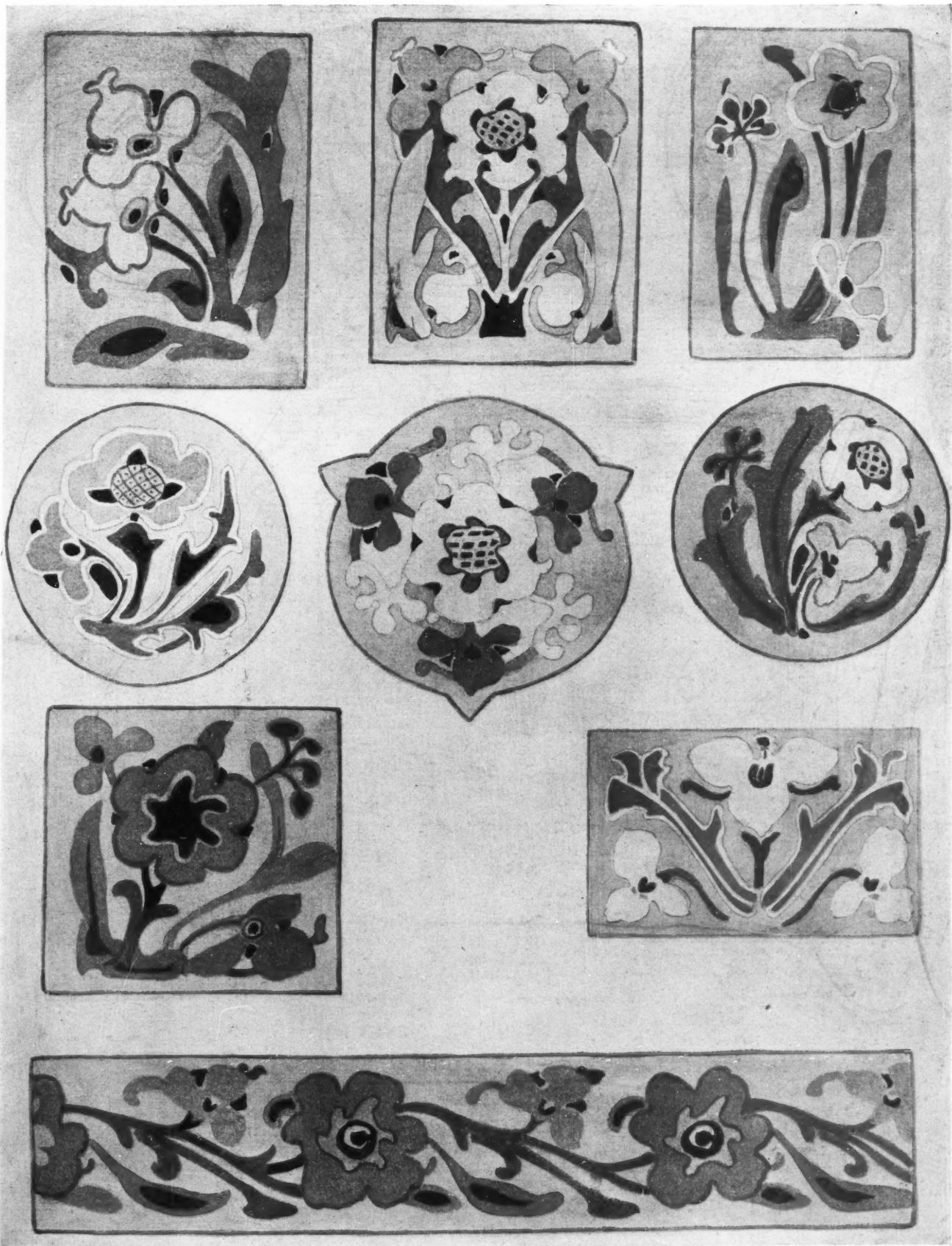
PANELS, PHLOX MOTIF

FOUR WINDS SUMMER SCHOOL



ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—MRS. BROWNE

FOUR WINDS SUMMER SCHOOL



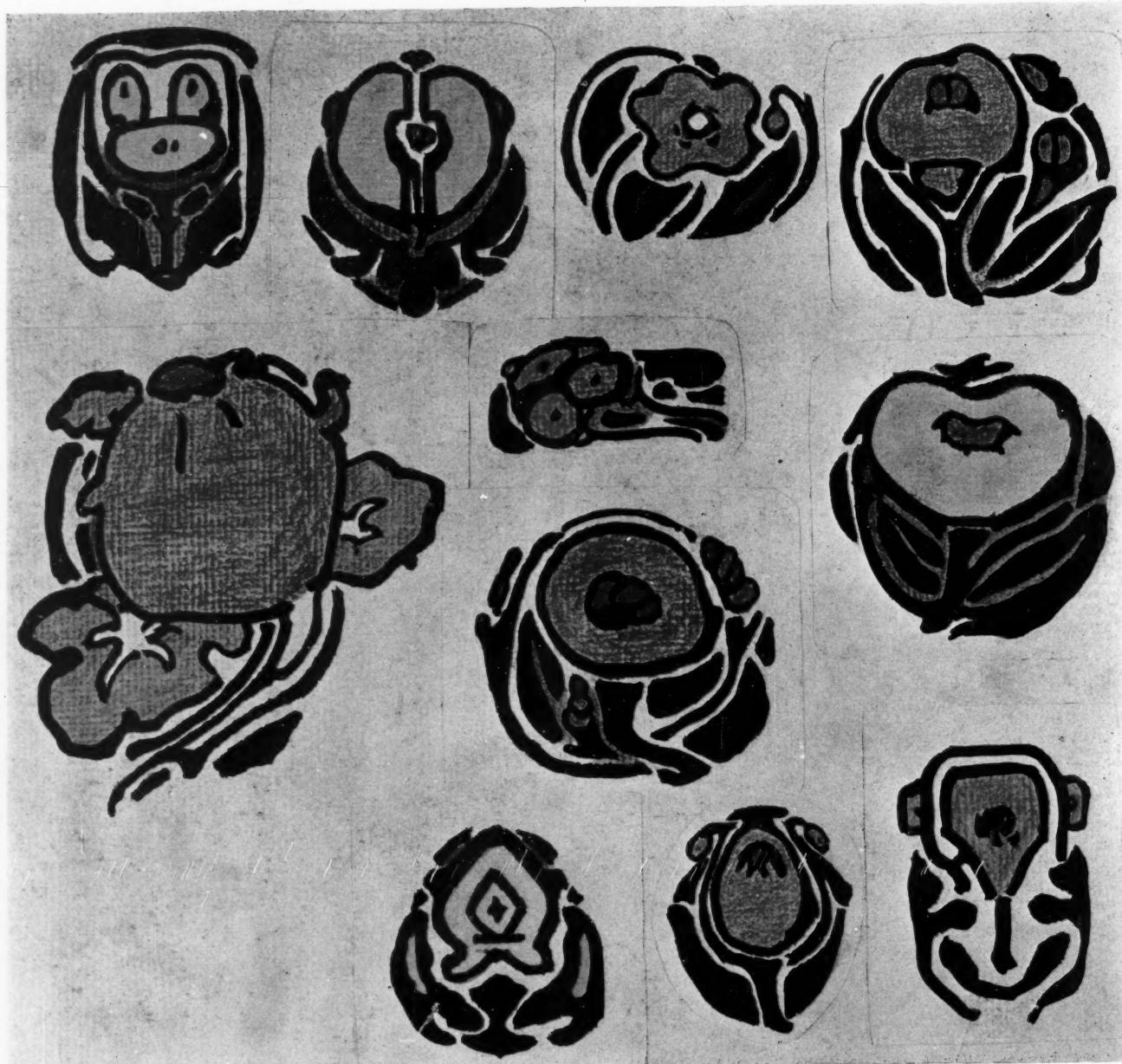
ADAPTATION OF FLOWER MOTIF TO DIFFERENT SPACES—ELISE TALLY

FOUR WINDS SUMMER SCHOOL

## KERAMIC STUDIO



MRS. A. B. SMITH



FLOWER AND FRUIT MOTIFS—MISS J. JACKSON

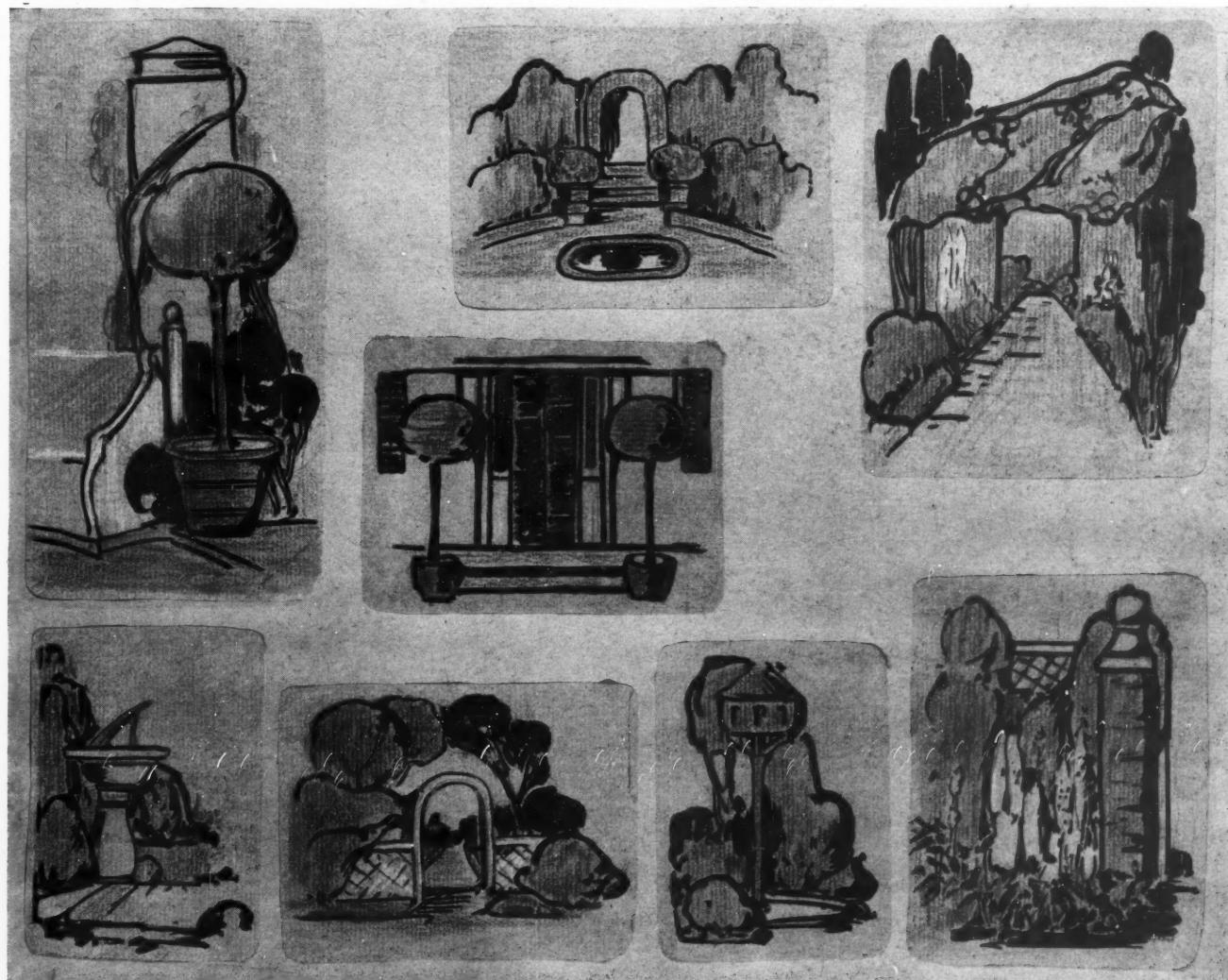
FOUR WINDS SUMMER SCHOOL



MEDALLION, PHLOX MOTIF—MYRTLE McCOY

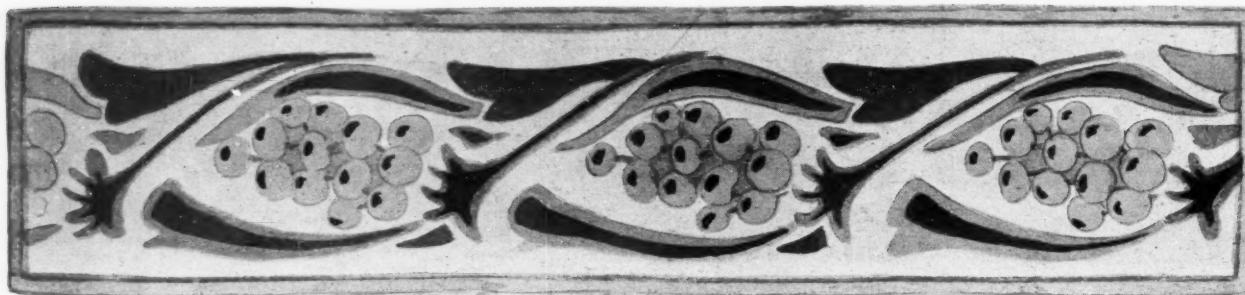


MEDALLION, PHLOX MOTIF—J. JACKSON



GARDEN MOTIFS—ELISE TALLY

FOUR WINDS SUMMER SCHOOL



BORDERS FROM PHLOX—MRS. BROWNE



ALL OVER PATTERN PHLOX—ALICE MORSE

## ANSWERS TO CORRESPONDENTS

**BEGINNER**—Would you kindly tell me how to do metallic work in china decorating?

2—What are majolica and mat glazes, and what are they mostly adapted to in china?

1—If you mean work that has a metallic effect you probably refer to the lustre work. Paint the design in Gold and fire it, and then put a coat of Light Green Lustre over the entire surface; this will give you a light green background and the design will have a bronze appearance. You can get the different metal effects with the different lustres. There is a copper for the copper effect. Make tests on broken bits of china.

2—Majolica glaze is a semi-glaze, and the mat glaze is as the name suggests a mat glaze, or one without a glaze. They are not practical, as they

catch the dust and are hard to clean. They are usually used for ornamental pieces.

**O. M. R.**—Can you give me an idea of what to charge for decorating a 281-piece dinner set, using the enclosed design, the flower part rose and violet, the rest in gold; a gold band around the edge of each piece, the little circular design to be placed in the center of plates, etc. I have just begun taking orders on my work and have almost no idea of values.

It would be impossible to set a price on the set of dishes for you, as a great deal would depend on the price of the china and also on the grade of work. In making a price for any piece of work, it is always best to count the cost of all the materials and firing, and then value your work at a certain price by the hour or day and add that to the price of the materials.

**I. S.**—What is a good formula for a painting oil, one that a druggist could make up for us at any time?

Use about 6 parts Oil of Copaiba and 1 part Lavender Oil.

**S. J. D.**—What is lavender medium for raised paste, and where can it be obtained?

2—Can raised paste be applied mechanically with a tool other than the brush?

3—What kind of a brush should we use for raised paste?

4—Is it advisable to make use of raised paste for initials on dinner set?

1—The lavender medium for raised paste can be bought at a drug store. The cheapest quality should be used, as it does not contain as much oil. Lavender compound for technical purposes is the best.

2—Raised paste can only be applied with a brush.

3—A No. 1 red sable pointed water color brush is the best to use.

4—It is not advisable to use raised paste on the initials for a dinner set unless it is used quite flat.

**MRS. B. B.**—What are the names of the best pinks for roses? Also reds for roses? What are the correct colors to be used in making grapes, blue, white and shadows? Will you please give me the names of the right shades to use in making cherries, black raspberries and red raspberries?

Lay in pink roses for the first fire with a very delicate tone of Blood-red so they are a delicate pink, and for a second fire touch up the shadows with Rose, using a little Violet for the darkest touches. A little Yellow may be used for the lighter shadows.

Use Blood-red and Ruby very pale for the lights on red roses and heavier for the shadows. In retouching a little Rose may be used for the lights and a little Black added to the Ruby for the darkest tones.

For blue grapes, Banding Blue and a little Deep Blue Green for the lights, and Violet and Royal Purple added for the darkest tones, and a little Black where it is needed.

For white grapes, Yellow, Violet and Apple Green, and sometimes a little Yellow Brown is needed or a dark green.

For cherries, Yellow-red, Blood-red and a little Ruby.

For black raspberries, Banding Blue and Black for lights, Royal Purple and Black and a little Ruby for the dark. Red raspberries, Carnation, Blood-red very pale for the lights, and in some places a little Yellow for the highest lights, Blood-red and a little Ruby. Black for the darkest tones.



TALL BELLFLOWER—HANNAH B. OVERBECK

OUTLINE design in India ink, then paint background with Copenhagen Blue and Apple Green; then leaves with Yellow Green and Brown Green; then flowers with Deep Blue Green and Mauve. The stamens are Blood Red and Mauve. The stems are Apple Green. Repeat same coloring in second firing leaving lights very delicate.

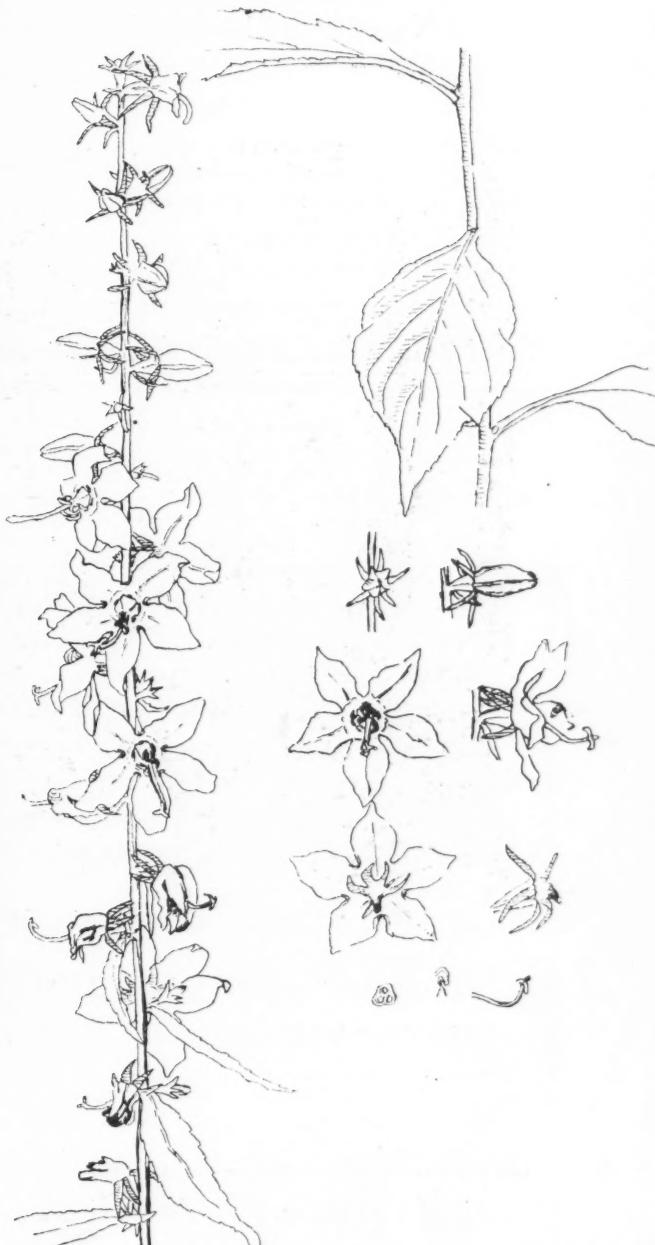
## PETUNIA (Page 193)

M. Burnett

FOR flowers use Turquoise Blue very delicate. Shade with Mauve and Banding Blue. The centers are Blood Red and a little Mauve. The stems are Apple Green and Mauve. Leaves are Apple Green and Brown Green.

\* \*  
PERSONAL

The editor wishes to ask if any readers of *Keramic Studio* have old stamp collections which they would care to exchange for *Keramic Studio* publications or "Robineau Porcelains." She has a son who is much interested in stamps, whose collection having passed the 3000 mark, finds it taking too much of his spending money. If you have stamps to exchange, write the editor.



DETAILS OF TALL BELLFLOWER.

**BUFFALO EXHIBITION**

The Buffalo Keramic League will hold an Exhibition of Decorated China in the Banquet Room of the Hotel Iroquois 2:30 to 10 P. M. Friday, March 13, and 10 A. M. to 10 P. M. Saturday, March 14. The public is invited and an exceedingly interesting exhibition promised.

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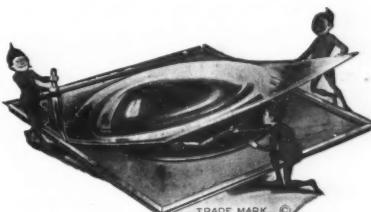
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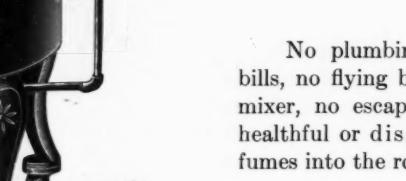
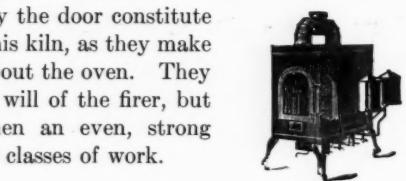
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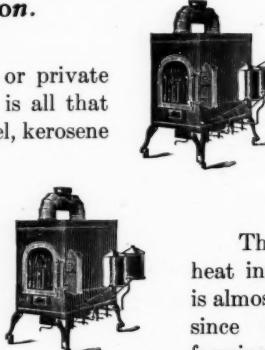
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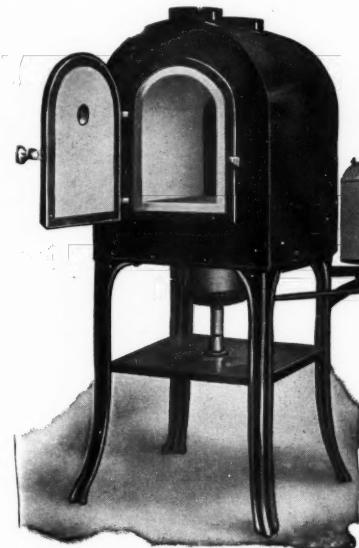
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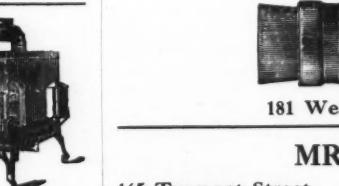
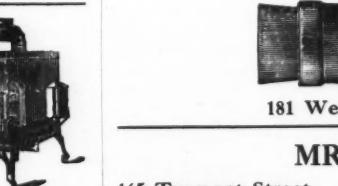
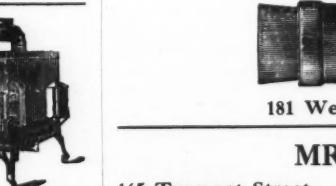
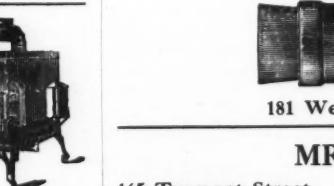
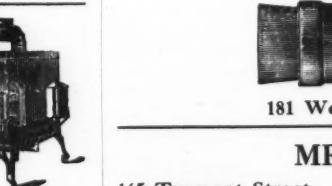
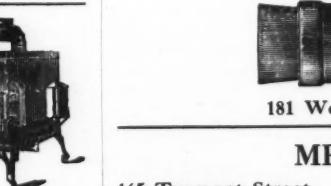
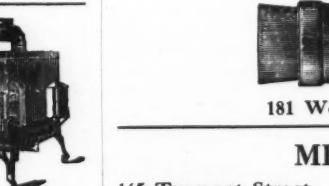
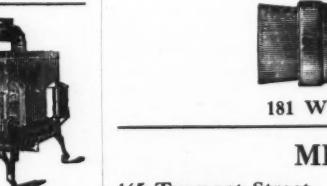
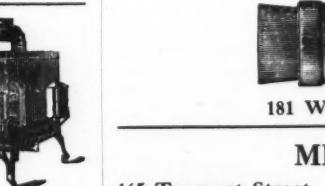
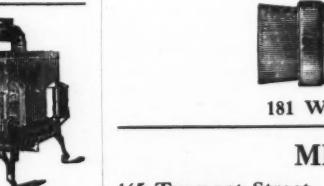
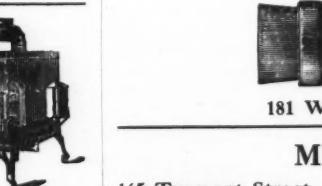
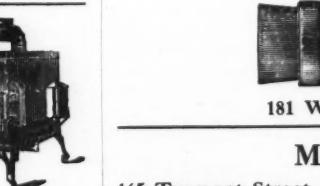
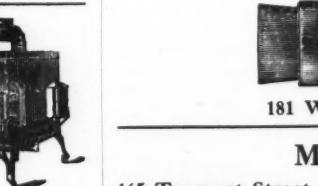
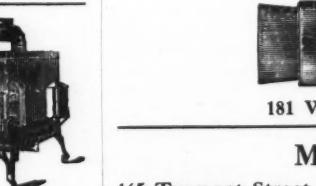
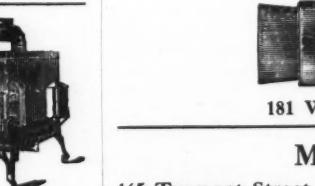
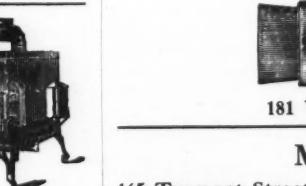
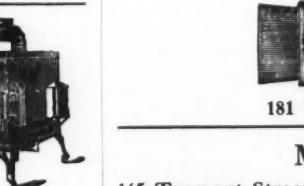
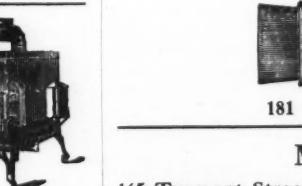
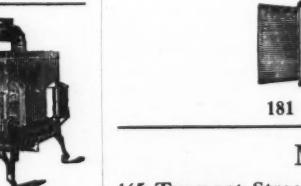
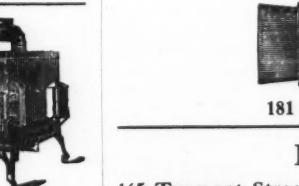
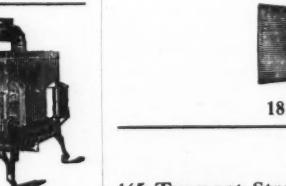
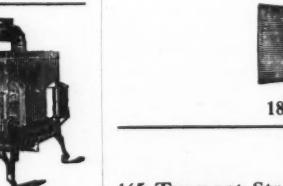
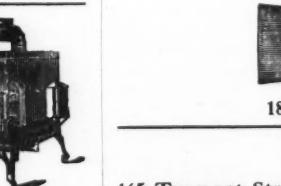
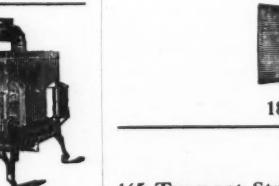
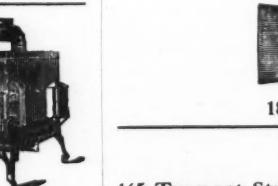
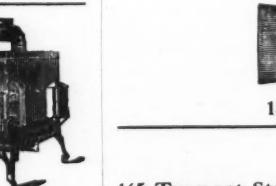
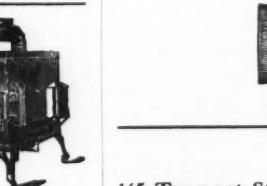
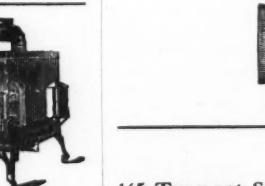
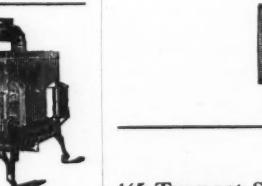
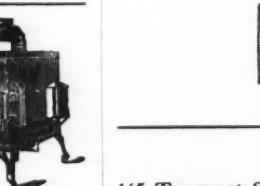
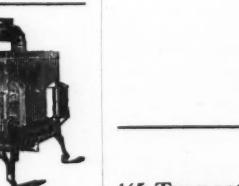
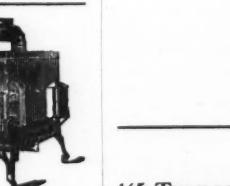
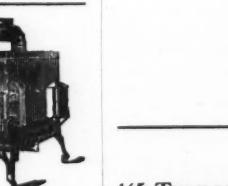
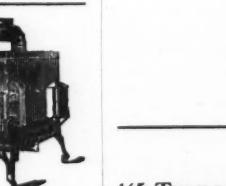
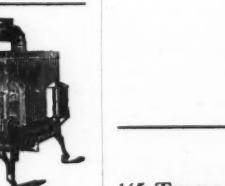
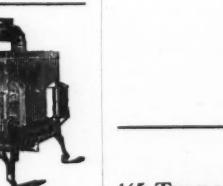
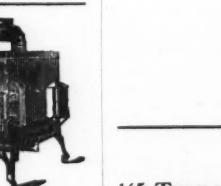
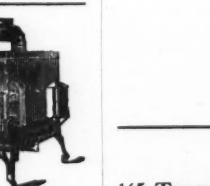
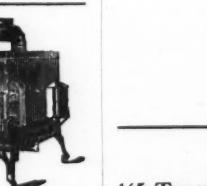
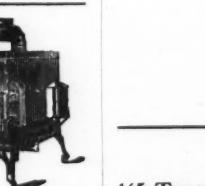
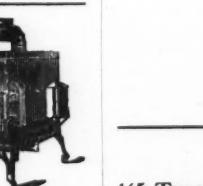
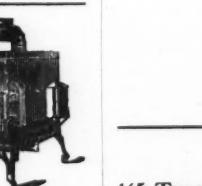
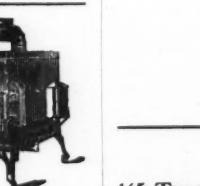
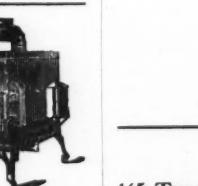
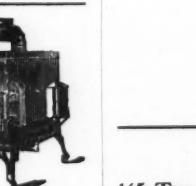
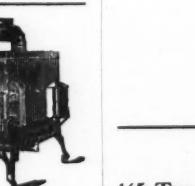
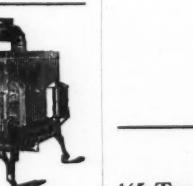
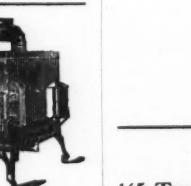
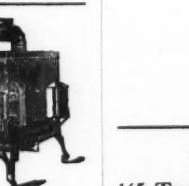
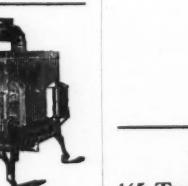
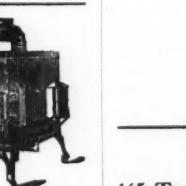
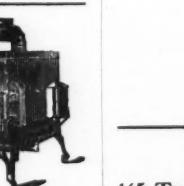
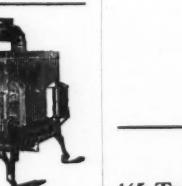
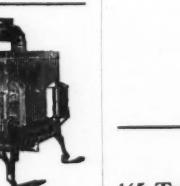
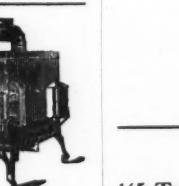
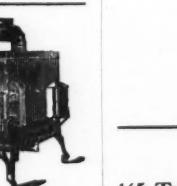
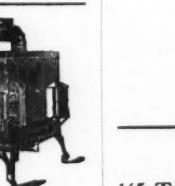
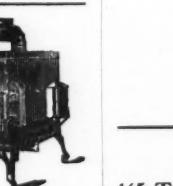
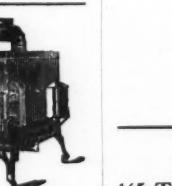
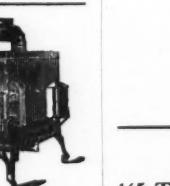
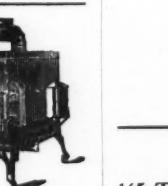
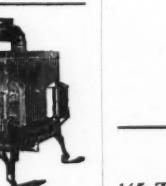
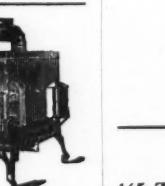
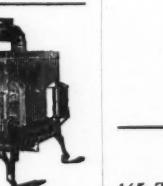
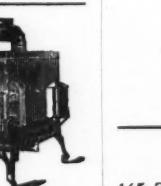
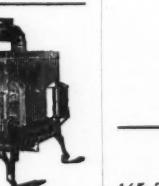
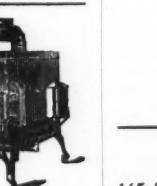
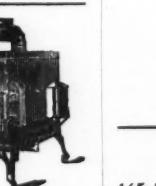
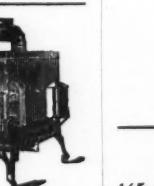
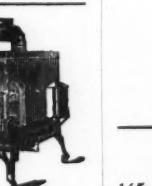
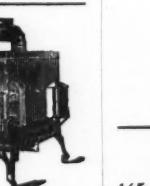
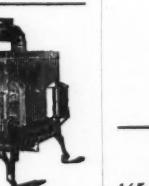
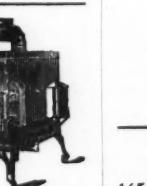
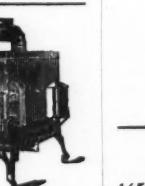
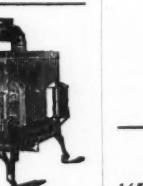
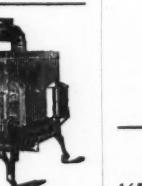
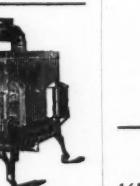
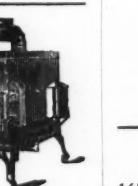
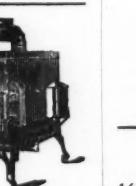
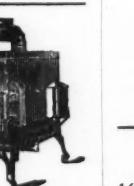
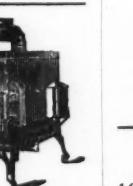
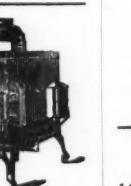
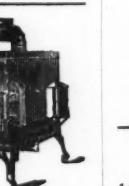
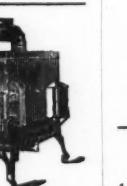
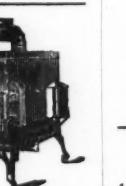
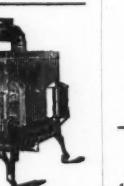
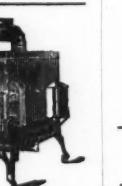
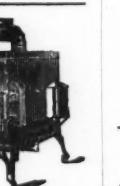
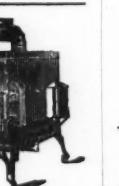
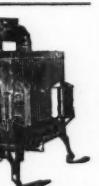
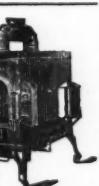
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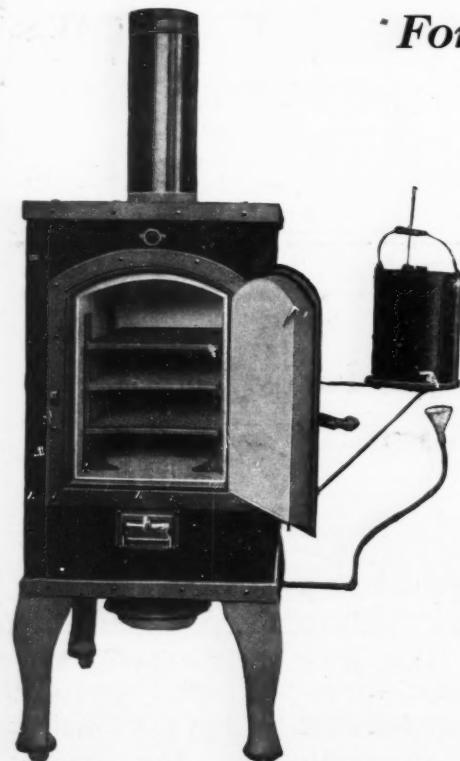
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## KERAMIC STUDIO

I

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A MAGAZINE PUBLISHED MONTHLY  
for the  
DESIGNER—POTTER—DECORATOR—FIRER  
AND CRAFTSMAN

*Editor*—Mrs. Adelaide Alsop-Robineau.

*Publishers*—KERAMIC STUDIO PUBLISHING COMPANY  
Samuel Edouard Robineau, President; George H. Clark, Vice-President and Treasurer;  
Adelaide Alsop-Robineau, Secretary.

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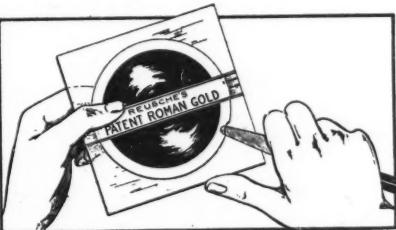
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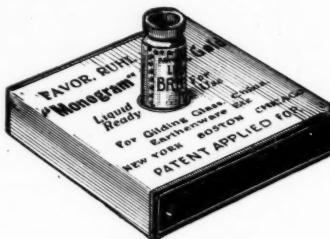
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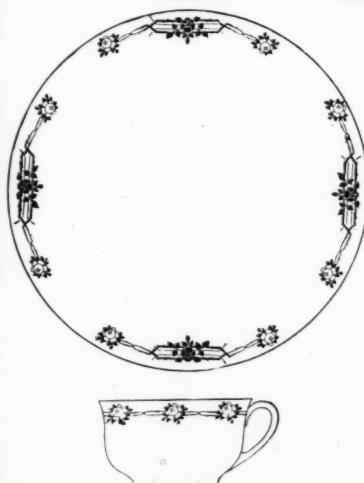
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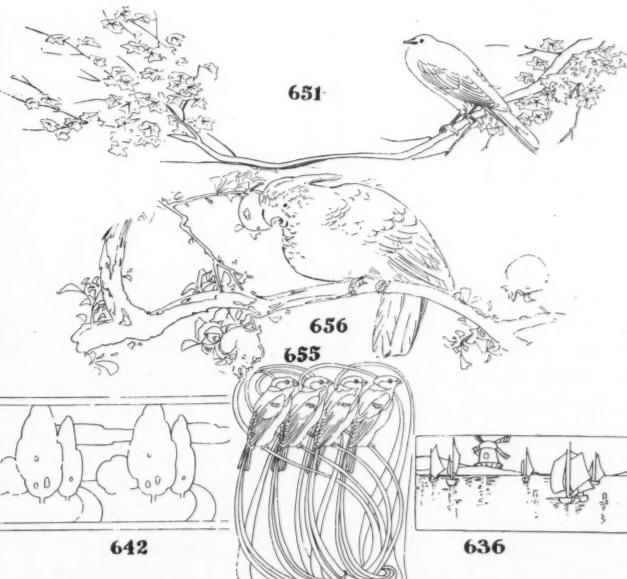
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